DEREE COLLEGE SYLLABUS FOR:

HHU 2286 LE Fairy Tales Formed and Transformed

Honors Seminar (Revised Spring 2016)	US CREDITS: 3/0/3

PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Academic Writing and Ethics
CATALOG DESCRIPTION:	The course will investigate retellings of classic fairy tales in various art forms and media (i.e., text, image, film, music, theatre). Students will explore the purpose and means through which artists mine the cultural unconscious to produce the transformations of well-known bedtime stories. Informed by the practices of cultural studies, this interdisciplinary course will approach the subject holistically, encouraging students to place the works within their socio-historical context and to analyze the ways in which meaning is produced both in the classic tales and in their transformations.
RATIONALE:	Traditionally viewed as tales deriving from folklore and conveying moral lessons, fairy tales, such as Little Red Riding Hood, Cinderella, and Beauty and the Beast, have entertained and instructed generations of children in the Western world since the 18th century. More recently these classic stories have also been re-imagined, re-invented, and re-told for various purposes and to startling effect by a diverse array of modern and contemporary artists and image makers: poets, cartoonists, movie producers as well as advertisers. Whether new versions of these traditional tales recycle familiar thematic elements (such as the rags-to-riches plot of Cinderella) or reference iconic imagery (such as the girl in red), these retellings produce new versions, serious or satirical, subversive or approving of societal mores. Through this course students will learn to appreciate the diversity of cultural production, assess the uses of tradition in art and in the marketplace, and contribute orally and in writing to the creative and critical debate on the uses of fairy tales in post-modernity.
LEARNING OUTCOMES:	Upon successful completion of this course, the students should be able to 1. Analyze diverse works, ranging from classic fairy-tale texts to tales transformed through a variety of media; 2. Discuss, orally and in writing, complex thematic interrelations among a variety of texts and media; 3. Develop a fairy-tale transformation in a creative medium; 4. Explain cultural variations of fairy tales which result from differences in genre, period, scope and medium; 5. Identify and assess theories of fairy-tale production and consumption, ranging from feminist readings to cultural-materialist analyses.
METHOD OF Teaching AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used:

	- Textual analysis, class discussion, workshop-style pair work and group work during class meetings; - Active student-centered teaching approach in the presentation of course material to engage learners; - Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study; - Student presentations of learning material to encourage involvement in the learning process; - Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material; - Extensive instructor feedback on assignments and activities; - Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments; - Additional print and audiovisual educational material posted on the Blackboard course template; - Other relevant educational material placed on reserve in the library.
ASSESSMENT:	**Critical Essay** **40%** A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (**use of at least 3-5 scholarly sources**). **Creative Project** **40%** Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes **a 500-word self-reflective essay** (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as **an oral presentation** of the creative project. **Participation** **20%** Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course. **The Critical Essay** tests Learning Outcomes 1, 2, 4, and 5. **The Creative Project** tests Learning Outcomes 2 and 3.
INDICATIVE READING:	**REQUIRED READING:** Maria Tatar, *The Classic Fairy Tales* (Norton Critical Editions, 1999). **FURTHER READING**: J. and W. Grimm, *Selected Tales* (Oxford World's Classics, 2005); James Finn Garner, *Politically Correct Bedtime Stories* (Souvenir, 1994); Roald Dahl, *Revolting Rhymes* (Puffin, 1982); Donald Barthleme, *Snow White* (Prentice, 1996);

	Robert Coover, *Briar Rose* (online hypertext edition, 1997); Ann Sexton, *Transformations* (Houghton, 1971); Angela Carter, *The Fairy Tales of Charles Perrault* (Penguin Modern Classics, 1977) and *The Bloody Chamber* (Virago, 1979); Olga Broumas, *Starting with O* (Yale UP, 1971); Emma Donoghue, *Kissing the Witch: Old Tales in New Skins* (Harper, 1999). **RECOMMENDED READING:** This representative selection from the library collection of print material will be placed on reserve: Ashliman. D. L. *Folk and Fairy Tales: A Handbook.* Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales.* Bottigheimer, Ruth B. . *Fairy Tales: A New History.* ---. *Fairy Godfather: Straparola, Venice, and the Fairy Tale Tradition.* Cashdan, Sheldon. *The Witch Must Die: How Fairy Tales Shape Our Lives.* Jones, Steven Swann. *The Fairy Tale: The Magic Mirror of Imagination.* Lurie, Alison . *The Oxford Book of Modern Fairy Tales.* Ziolkowski, Jan M.. *Fairy Tales From Before Fairy Tales: The Medieval Latin Past of Wonderful Lies.* Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales.* ---. *Fairy Tale As Myth/Myth As Fairy Tale.* ---. *The Oxford Companion to Fairy Tales.* ---. *The Trials and Tribulations of Little Red Riding Hood.* ---. *Why Fairy Tales Stick: The Evolution and Relevance of a Genre.* Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self.* ---. *From the Beast to the Blonde: On Fairy Tales and Their Tellers.*
COMMUNICATION REQUIREMENTS:	With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation. The formal oral presentation must be presented through PowerPoint.

SOFTWARE REQUIREMENTS:	Microsoft Office: Word and PowerPoint.
WWW RESOURCES:	A variety of online resources will be available through the Blackboard course template (ranging from D. L. Ashliman's comprehensive library of "Folktexts" hosted by the University of Pittsburgh to "The Little Red Riding Hood Project" hosted by the University of Southern Mississippi). Students will be encouraged to explore WWW resources widely to discover and experience the diversity of fairy-tale uses and iconography: for instance, a search for Little Red Riding Hood through YouTube reveals these versions: a 1970s Monty Python parody, a 2005 Chanel perfume ad, a 1963 song as well as the trailer for Neil Jordan's 1983 film "The Company of Wolves."
INDICATIVE CONTENT:	This is an indicative list of Units and Thematic Clusters to be covered during the course. While the background units will be discussed in detail, some of the thematic clusters may be partially covered and/or assigned to students in relation to their presentations or creative projects. Background: • Folk and Fairy Tales: Origins, Traditions, Histories. • Fairy-tales in the European Tradition: Straparola, Charles Perrault, the Grimm brothers. • Texts, Contexts, and Media: The Afterlives of Tales in Literature, Theater, Photography, Cinema, Music, Cartoons, Advertisement and the Market. • Writing and Rewriting Fairy Tales: Hans Christian Andersen, Oscar Wilde, Angela Carter. • Thematic Clusters (sample): • Variations, Satire, and Social Critique: The Case of the Three Little Pigs. • Transformations of Little Red Riding Hood and of other well-known tales. • Subverting the Canon: Postmodern Transformations by Barthleme and Coover. Defamiliarizing Gender Roles: Feminist Revisions by Sexton, Broumas and Donoghue.